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RECENT ACCESSIONS

WORKS BY HONNAMI KOYETSU.—In the BULLETIN of last month we had occasion to speak about Honnami Koyetsu in connection with the screen which the Museum had acquired. This is now placed on exhibition in the Japanese gallery (Floor II, D1) and in the same glass case may be seen two other important works by the same master.

Like his pupils Korin and Kenzan, Koyetsu was a great artist in many ways: he was a famous potter and a very eminent lacquerer as well as a great painter. We are fortunately able to show with the screen a lacquer writing box and a tea bowl of red pottery by Koyetsu. The writing box was lent to us by Mr. Samuel Twyford Peters. The lid, inlaid with mother-of-pearl and lead in beautiful black lacquer which age has turned into a rich mahogany, shows a goose flying in the moonlight over a hill covered with pine trees. The inside of the lid is simply decorated with a masterly drawn flying heron, delightful in its lifelike movement, a typical example of Japanese drawing, where all detail is omitted to give only the essence of life and movement. The bird seems actually to fly and is with all that an ideal decoration, just the right spot in the right place. This writes the great master's name on the unpretentious writing box more clearly than the elaborate seal mark in beautiful gold lacquer modestly hidden under the black stone ink-slab.

The tea bowl was lately acquired by the Museum and is of the red Raku type. It is the kind of bowl used for the tea ceremony, perfectly plain and undecorated, as the severe laws of the Cha-no-yu required. Even the rim has been cut to give it the look of a very ordinary pottery waster, a refinement, not to say a fad, of the tea master who used the roughest and most simple-looking articles made with the utmost art and skill of the best material.

The clay of this bowl, left bare in the lower part, though beautifully fat and pleasant to the touch, is not the Raku clay; the glaze of subdued red is as fine as the best red Raku glaze, though not of the same character, but it does not try to deceive and only the greatest master could produce such a lovely piece without copying the then as now so-much-admired red Raku. Only the master's signature in delightful gold lacquer minutely sprinkled with specks of gold dust and ironically placed right under what seems the fault of the piece, the cut in the rim, relieves and decorates this unpretentious piece. S. C. B. R.

PAINTINGS RECENTLY PURCHASED.—Contemporary German art is now represented in the Museum by two additional examples, two paintings purchased at the sale of the Hugo Reisinger Collection in January, and on exhibition during this month in the Room of Recent Accessions. One, entitled *In the Studio*, is by Hugo von Habermann, who was born at Dillingen in Bavaria in 1849, and studied under Piloty; the other, a *Landscape*, is by Wilhelm Trübner, born in 1851 at Heidelberg, whose determining influence comes from Leibl.

The painting by Habermann is an interior with figures and complicated accessories all rendered in their proper places within the picture—a work of remarkable virtuosity. It is this skill in the painting which is its distinguishing excellence. The color, though pleasant, has no extraordinary quality and the drawing is only suggested. But the clever handling and the justness of its color values make it a fitting work in our collection as an example of Von Habermann's art, which has hitherto been represented only by the *Portrait of a Lady*, given to the Museum by Mr. Reisinger in 1912.

In America we are comparatively unfamiliar with Trübner's painting. The

Museum up to this time has owned nothing by him, but three excellent pictures from his brush were shown here in the Exhibition of Contemporary German Art in 1909. One of these, a remarkable work called the Watchman, representing a dog standing by some garments with a background of shrubbery and riverside, was pretty generally considered one of the successes of the exhibition. The Watchman was a somewhat early production and was painted in a sober gamut of colors, much grayer than those of our picture, which dates from 1910. In our work the color has the freshness and lusciousness of the colors in nature, but the form of the things represented has not been sacrificed to it.

It is a view in a park in sunlight. There is a wide path by a picket fence which is overgrown with roses, and back of it and beyond are green trees. The painting is frank and vigorous, but without effort at astonishing the beholder. It impresses by sheer force of sincerity and wholesomeness. Trübner's pictures of his developed period,

which our example represents excellently, have a distinctly personal quality, in no way resembling the work of anyone else.

B. B.

LACES.—A gift of three pieces of lace has recently been received from Mrs. Henry S. Redmond. These laces originally formed part of the collection of Mrs. Isaac D. Russell and represent the best period of mid-Victorian fabric as produced in Europe's greatest lace centers. A length of point de gaze of exquisite fineness has a charming pattern of delicate bow-knots and floral sprays; while a strip of needle-point, probably of Venetian provenance, quite different in character, is beautiful not only in technique, but in the outline of its rococo ornament made up of a variety of *jours*. The third piece is an interesting example of point d'Alençon. The gift will be exhibited in the Room of Recent Acquisitions during the month.

F. M.



TEA BOWL, RED RAKU TYPE
BY HONNAMI KOYETSU